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Supplement
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REPORT

OF *unpublished*
A SPECIAL COMMITTEE

APPOINTED BY THE

Maryland Institute

For the Promotion of the Mechanic Arts,

TO VISIT

THE SCHOOLS OF ART AND DESIGN

IN PHILADELPHIA, NEW YORK, BOSTON, &c.

BY

CARROLL SPENCE, LL.D.

November 3d, 1879.

Published by order of the Board of Managers of the Maryland Institute.

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FROM THE STEAM PRESS OF JAMES YOUNG,

No. 112 West Baltimore Street.

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Committee of the Schools of Art and Design.

HON. CARROLL SPENCE, CHAIRMAN.

WILLIAM H. PERKINS,	JOHN L. LAWTON,
GEORGE L. McCAHAN,	GEORGE H. PAGELS,
ROBERT ASHCROFT,	JOSEPH M. CUSHING.

REPORT.

MR. PRESIDENT: You are aware of the fact that the Board of Managers of the Maryland Institute determined, in July last, to remove its Schools of Art and Design to more spacious and suitable apartments than those which had for years been occupied by them.

As this change of location suggested an entire reorganization in its Schools of Art, it was thought advisable to send a committee to visit the various Art Institutions of the North, for the purpose of ascertaining the object of their establishment, the manner in which they are conducted, the expense of maintaining them, and also to make a comparative examination of the different methods of instruction adopted by them.

In compliance with this resolution of the Board of Managers, elicited, doubtless, by a desire to avail itself of the accumulated experience of those institutions in matters connected with art education, the committee appointed by it, visited and inspected most of the Art Institutions in Philadelphia, New York and Boston, and submits the following report as the result of the examinations made by it:

Classification of Schools of Art and Design.

The Institutes of Art in these cities may be classified under three heads—

1st. Institutions in which the Fine Arts in their highest branches are taught to amateurs, who study them as a per-

sonal accomplishment, or to those who desire to become professional artists.

2d. Schools in which Industrial Art alone, or in conjunction with Science, is taught to those who desire to avail themselves of such instruction in the various industrial pursuits in which they may embark.

3d. Institutes of Technology, in which instruction is given in Drawing and Science in connection with the various forms of handicraft and practical mechanism.

As instruction in Art similar to that given by the 1st and 2d class of schools above mentioned, is contemplated by the Maryland Institute, your committee cannot better accomplish the object of its appointment than by giving you a brief account of their origin, their management, their methods of instruction, accompanied by such remarks upon Art education as have been suggested by an examination of them.

Schools for instruction in the higher branches of the arts have existed from time immemorial. Scholars resorted to them in ancient Greece long before the Christian era, and since the sixteenth century they have flourished in almost every city of any size in Europe.

Pennsylvania Academy of the Fine Arts.

The first school of this kind established in the United States was *The Pennsylvania Academy of the Fine Arts*, incorporated in 1806, and which, under a modified charter, opened its Art classes in 1876 in the magnificent building in which they are now taught.

This edifice, erected at an expense of over \$500,000, of which sum \$200,000 was subscribed by ten gentlemen, is admirably adapted to the purposes for which it was designed.

All its surroundings are calculated to inspire a love for the beautiful, and to infuse æsthetic tastes in the minds of those who seek instruction in its halls.

A gallery, filled with ancient and modern paintings, presents to the student the accumulated experience of distinguished artists, and enables him from an examination of these authentic models to comprehend with greater facility those ideas of excellence, and those principles of art, to obtain a knowledge of which men of skill and genius have devoted their lives.

The class-rooms in this academy are exceptionally spacious, well lighted, and furnished with all the appliances for Art instruction. Four of them, filled with copies of the best ancient statues, are devoted to the study of the antique; one to that of the nude figure; one to portraiture and sketching; two to anatomy and dissection, and one to modelling in clay from the life and the cast.

These rooms are frequented by over two hundred male and female students, who receive instruction, free of expense, at an annual cost to the academy of about \$8,000, derived from entrance fees to its galleries, from its rents, from exhibitions of paintings, and from donations by the lovers of art.

As this Institution was established for the education of those who desire to become professional artists, the study of the human figure is particularly enjoined by its professors.

Its method of instruction differs somewhat from that pursued in other schools visited by us. A less prolonged study from the antique; a more thorough study of the nude figure, in the drawing-room with the brush; in the modelling room in clay, and in the dissecting room with the knife, is required by the student.

National Academy of Design.

From this Institution, which is managed entirely by laymen, and from the government of which artists, as a class, are excluded, the committee invites your attention to the *National Academy of Design*, established in 1825, in New

York, by a number of artists as a drawing association for social intercourse, and for the study of the fine arts.

This association, after leading a peripatetic existence for a number of years, exhibiting the pictures of its members in various parts of the city, after certain changes in its management, at length took up its abode in the spacious building in which its schools are now conducted. The cost of the building was about \$240,000, which was obtained, partly by the sale of property owned by the old association and partly by subscriptions from a new class of members, who were admitted to the honorary degree of fellows of the Academy, upon the payment of \$100 for a life membership and \$500 for an interest *in perpetuo* in return for which they became entitled to certain stipulated privileges.

The society is controlled by a council of artists, and its members are designated as associates and academicians. The former are selected from the body of deserving artists by the academicians, who in turn are chosen from the associates.

No special branch of art is taught in this Academy. Its students, numbering about 150, of whom one-third are females, receive free instruction, and are permitted to pursue any course of study they may desire. The principles and practice of art are learned principally from the study of the antique, from living models, and lectures on perspective and anatomy. The annual cost of conducting the schools is about \$7,000, derived from monies obtained from the exhibition of pictures, from rentals of its exhibition halls to other associations, and from the interest on a fund of \$50,000 bequeathed to the Academy by one of its members.

With this Academy are associated the names of some of the most distinguished artists in this country. Morse, Durand, Inman, Page, Huntington, Elliott, May, Baker, Gifford and Powell either studied in its halls or have been in some way connected with its management. No temple erected to the cultivation of the fine arts in this country has ever been frequented by so great a number of distinguished artists.

Boston Museum of Fine Arts.

Of a later birth, but a worthy rival of the two last-mentioned Art Institutes, is the *Boston Museum of Fine Arts*. The ground upon which this building was erected had some years before been conveyed to the city of Boston by the Boston Water Power Company, to be used by it for an Institute of Fine Arts or a public square. A few cultivated gentlemen, having determined to organize a museum, obtained in 1870 an act of incorporation from the Legislature, and the city of Boston granted the lot to the trustees of said corporation, upon condition, that they would erect thereon a building of the value of \$100,000, as a Museum of Fine Arts, which should be open to the public free of charge four days in each month.

Subscriptions were solicited by the trustees from their fellow-citizens, to enable them to comply with the conditions of the grant, and upwards of \$260,000 were obtained, with which a building, to which subsequent additions have since been added, was erected, and which was opened to the public in 1876.

This splendid edifice, of the Italian-Gothic style, is as suggestive of art in its external as its internal surroundings. Its spacious rooms are filled with the creations of art, ancient and modern pictures, casts illustrative of the history of sculpture in different epochs, specimens of enamel, pottery, china from Japan, Dresden and Sevres, objects of ornamentation, ancient and modern, artistic specimens of textile fabrics from Europe and Asia, bronzes of exquisite workmanship from France and Japan, casts of the finest examples of antique, mediæval and renaissance, and numerous other objects, the product of skill and taste,—all appeal to the student's sense of the beautiful, and serve as a guidance to his artistic aspirations.

The School of Art, which was established in this building in 1877, under the direction of a permanent committee, was attended last year by 40 male and 125 female students,

who paid an admission fee of \$10, and \$90 for the year, or a monthly fee of \$15 for less than six months' instruction. The receipts from tuition fees last year amounted to \$7,998. The expenses of conducting the schools was \$9,434. The aim of this school is not so much to increase the number of professional artists as to give thorough and systematic instruction in everything appertaining to the art of drawing and painting, and to the study of art in its higher forms. The majority of the students are amateurs, who are instructed in drawing and painting from the cast, from still life and from life, and in sketching and drawing from memory.

New York Art League.

From these magnificent temples of art, containing all that tends to inspire, elevate and instruct, we will turn to a modest building, in the upper stories of which the students of the *New York Art League* seek art instruction. What this institution lacks in its artistic surroundings it makes up in the zeal and enthusiasm of its teachers and scholars.

It was founded in 1875 by some six or eight men, who desired to perfect themselves in the higher branches of art, and for the purpose of giving instruction in drawing, painting, perspective composition, sculpture and artistic anatomy to both males and females, who intended to become professional artists. In its classes, which are taught in rather contracted quarters, were last year 300 students, about one-half of whom were males, and who pay from \$35 to \$70 for eight months' instruction.

The Art institutions above described owe their existence to a few gentlemen of cultivated minds, whose æsthetic tastes awakened in them a desire to diffuse among their fellow men that love and appreciation of the beautiful in art, which not only refines and elevates their natures, but contributes to swell the sum of human virtue and happiness.

Schools Established by Philanthropists; the reasons for and aims of their establishment.

Your committee will now invite your attention to another class of Art institutions, the origin of which may be attributed to motives somewhat different, but not less disinterested, and to an unselfish generosity equally as commendable.

To marry the beautiful to the useful in art, and foster industrial pursuits, the offspring of such a union, has ever been the ardent desire of all philanthropists who feel an interest in the material happiness of their fellow men.

By teaching people to appreciate the beautiful, we refine and elevate their natures, and make them better and happier men, but by instructing them how to engraft the beautiful upon the useful, we not only refine them, but make them better and more useful citizens.

People to be happy must be contented, and as contentment depends in a great degree upon their ability to supply their physical wants, men who have nothing, and from a want of useful knowledge can produce nothing, are not only discontented and useless members of society, but will probably become vicious and dangerous citizens.

The education of the people in those branches of learning which enable them to comprehend their relations to their fellow men and their government, does not of itself fit them to become useful or self-supporting citizens. Their ignorance of those things would undoubtedly be a misfortune, but their ignorance of such things as would prevent them from making a livelihood for themselves and families would be to them a calamity. Aware of this fact, philanthropists have been found in various parts of the country who have with unselfish generosity expended their means in imparting such knowledge to their fellow men as would enable them to obtain the greatest of all blessings—an independent living.

To this laudable desire on the part of this class of our unselfish and generous citizens, most of the Schools of Art,

as applied to industrial pursuits, are indebted for their existence.

Cooper Union for the Advancement of Science and Art.

At the head of the institutions which owe their birth to these philanthropic motives, your committee feels no hesitation in placing *The Cooper Union*, established for the advancement of Science and Art.

This institution was founded by Peter Cooper, of New York, in 1859. The objects of its organization cannot be better stated than in his own words: "I desire to make this institution contribute in every way to aid the efforts of youth to acquire useful knowledge, and to find and fill that place in which their capacities and talents can be most usefully employed with the greatest possible advantage to themselves and the country in which they live. It is my desire that this School of Design may be the means of raising to competence and comfort thousands who otherwise might struggle through a life of poverty and suffering."

Animated by this laudable desire, Peter Cooper, a mechanic, and the architect of his own fortune, transferred in 1857 to trustees property to the amount of \$630,000, for the purpose of establishing the Cooper Union. Since that date the trustees have expended an additional sum of \$733,000 in carrying out the intentions of the donor.

The building, both in its size and architecture, is worthy of the object for which it was erected. Its spacious classrooms, abundantly furnished with all the appliances which instruction in Science and Art require, were last year resorted to by 2,820 male and female students. Of this number 1,439 males attended the night, and 255 females the day schools of the Art Department of the Institute.

The Art Department of the Evening Schools embraces instruction in Free-hand, Architectural, Mechanical, Perspective and Industrial Drawing, also Drawing from the Flat and Cast, and Modelling in Clay. The Art School for Women is divided into five departments—Drawing,

Painting, Photography, Wood Engraving and Normal Teaching. Six hundred applications were made for admission to the free classes of this school last year.

Many of its pupils are engaged in drawing patterns for wall papers, oil cloths, and designs for textile fabrics. The sum earned by them last year in the exercise of their artistic skill, amounted to over \$9,000.

A number of the graduates of this school are scattered throughout the country, supporting themselves by teaching, or engaged in employments requiring a knowledge of industrial drawing.

The lecture rooms attached to the Scientific Department, as also a Library, in which is to be found 14,000 volumes and 294 foreign and domestic newspapers and periodicals, and in which last year the daily average attendance was over 2,000 visitors, are open to the students of the Art Departments free of expense.

The expense of conducting all the departments of the Institute last year amounted to \$44,965, of which sum over \$19,000 were appropriated to the Schools of Science and Art.

Your committee cannot close its remarks upon this Institute, without paying a tribute to the unselfish philanthropy and the practical common sense displayed by its founder. No institution in this country has done more to scatter throughout it the blessings and advantages of an Industrial Art education, nor does any Art Institute more generously bestow upon the students who frequent its classes, greater facilities for obtaining such instruction in practical art and applied science, as will enable them to secure pleasant and remunerative employments.

Pennsylvania Museum and School of Industrial Art.

The same disinterested motives which induced Mr. Cooper to establish Schools of Industrial Art in the Cooper Union, influenced a number of gentlemen in 1875 and 1876 to

contribute \$47,000 for the purpose of organizing the *Pennsylvania Museum and School of Industrial Art*.

Application was made by the Board of Trustees, to whom its organization was entrusted, to the State of Pennsylvania and city of Philadelphia, joint owners of Memorial Hall, for permission to establish it in that building. With their consent, a museum containing a most valuable collection of objects of Industrial Art, partly the property of the corporation, mostly the contributions of individuals, many of whom loaned them for an indefinite time, is now open to the public. The Art Industrial School connected with the museum was established in 1877, but owing to the great distance of the Memorial Hall from the populous portion of the city, it was thought advisable to locate it for the present in the building of the Franklin Institute. Its classes are open to male and female students over 15 years of age, who receive such systematic and thorough instruction in Geometrical and Free-hand Drawing, as will not only train the eye and hand, but impart a knowledge of those scientific principles upon which the art of Design is based. The object of such instruction is its immediate application to such pursuits, as will enable those who receive it, to avail themselves of it in obtaining a livelihood.

The school numbers 133 scholars, who were taught last year at an expense of \$2,600. When first opened, there was no charge for instruction; at present the day scholars pay \$10 and the night scholars \$5, for a term of 16 weeks.

Spring Garden Institute for Mechanics.

From this Museum and School of Industrial Art, located in one of the most splendid edifices in the country, erected at a cost of \$1,500,000, your committee call your attention to the *Spring Garden Institute for Mechanics*, in Philadelphia, opened in 1878, for the purpose of cultivating such skill in draughting as would enable the student not only to draw plans and designs himself, but to make his sketches, plans and drawings comprehensible to his fellow workmen.

Free-hand Drawing, Drawing from Wooden Models obtained from machine shops, Architectural and Mechanical Drawing are taught by teachers selected from the ranks of men who work at the branches of drawing they teach. The scholars must be fifteen years of age. They number 300, and pay a small membership fee, which admits them to the lecture-rooms and to a library containing about 8,000 volumes. Attached to the library is a room in which the members of the school can pass their evenings in social intercourse and enjoy a game of chess or checkers. This feature of the school commends itself to our consideration, for there can be no doubt that this room is frequented by many who would otherwise resort to places of dissipation to pass their evenings. The expense of conducting this school is about \$1,100. Your committee was most favorably impressed with the economical and earnest manner in which this school was conducted. The teachers and scholars both take the greatest interest in the work they are engaged in, and the latter seem fully to realize the fact that their future livelihood depends in a great degree upon the proficiency they attain in their studies.

Franklin Institute.

One of the oldest Art Schools established in this country for the Promotion of the Mechanic Arts is the Franklin Institute in Philadelphia, founded in 1824 by a number of earnest mechanics.

Instruction in its Schools is given in Mechanical, Topographical, Architectural and Free-hand Drawing, also in the use of the brush and colors.

Its classes are attended by about 70 scholars, who pay \$5 for a term of 16 weeks.

The members of the Institute number 1500. The Institution is self-sustaining. It has a lecture-room in which lectures are delivered upon scientific subjects; a library of 20,000 volumes, replete with works on science and art, and

it has for the last 54 years published a scientific journal, one of the first publications of the kind in the country.

Establishment of Schools of Industrial Art for Females; reasons for so doing.

To all the Art Schools above mentioned, with the exception of the last, which is principally engaged in teaching Mechanical Drawing, females are admitted.

The Philadelphia School of Design for Females was projected in 1847, by Mrs. Peters, and incorporated in 1853, exclusively for those females who wished to acquire such a knowledge of the theory and practice of the Art of Design, as would qualify them to make a practical application of it to the uses of every day life, and to impart a tasteful style to the various products of their labor.

The sphere of female occupation has been in past years most narrowly circumscribed. Debarred from engaging in agricultural, sea-faring, mining and mechanical pursuits woman is banished from those vast fields of industry, in which manual labor reaps its most remunerative harvests. Many employments, peculiarly adapted to her quick and imitative perceptions, her pliant fingers, her soft touch and intuitive taste and love for the beautiful, have been monopolized by man, when they should have been assigned as the special domain of female occupation.

To open to her avenues to such employments; to enlarge the sphere of her usefulness in occupations best adapted to her physical conformation and her natural inclinations, and thus enable her to gain that livelihood, as necessary for her as for man, can in no way be more successfully accomplished, than by the establishment of Art institutions, in which the knowledge acquired by her can be utilized in obtaining a pleasant livelihood, by imparting it to others, as a teacher, or be the means of an honorable support by its application to the industrial pursuits best suited to her taste.

There can, at the present day, be no doubt of the fact, that most of the skilled employments, so far as they depend

upon the harmonies of form and color, or upon taste in ornamentation and decoration, are as equally well adapted to woman as to man, and your committee, after a thorough examination of the work of both sexes in the schools visited by them, can bear testimony to the fact, that the artistic talent displayed by the female, in works of industrial design, was in many cases superior to that of the male student.

To woman, then, establishment of Schools of Art and Design is an all powerful element of prosperity.

In them are cultivated that natural instinct of her nature—a love for the graceful, the tasteful, and the beautiful.

Beauty is the highest form of utility. The chief aim of Industrial Art, is not only to produce something useful for our physical wants, but agreeable and pleasing to our æsthetic tastes; in other words, to marry the beautiful to the useful.

Who, then, is more fit to administer to those wants and those tastes than she, upon whom the Almighty has lavished beauty more profusely than upon any other being of His creation, and who is not only our impersonation of it on this earth, but our ideal of it in that Heaven, to which humanity aspires?

To her, then, be assigned, if not the entire, at least a larger portion, of that domain of industry, where taste and beauty combine with utility, to administer to our every day wants, as well as to our æsthetic tastes.

Philadelphia School of Design for Females.

To accomplish this object was doubtless the aim of Mrs. Peters when she established the Philadelphia School of Design for females, and your committee is free to confess, that no Art School visited by it, elicited a greater degree of interest in its success, or awakened a stronger desire to see similar institutions established throughout the country. Its internal management is entrusted to a number of ladies,

who are appointed by the board of directors, in which the government of the school is vested. It was attended last year by 180 scholars, who pay \$20 a session, for two sessions each, of five months. Its instruction embraces Drawing, Painting, Ornamental and Decorative Designing, and such branches of Art as are particularly adapted to those industrial pursuits best suited to women. The students employ themselves also in designing patterns for oil cloths, wall papers, laces and other textile fabrics. Some decorate china, illustrate books, and many of them earn a livelihood by their artistic skill. The school has a small library attached to it, and is well supplied with casts in plaster from the antique, and also with casts of Gothic, Saracenic, Byzantine and Renaissance ornamentation.

It has become an element in the public school system of the State. In 1876 its directory proposed to the controllers of the Philadelphia public schools, to give Art Instructions to ten pupils, to be selected annually from the advanced classes of the Girl's Grammar and Normal Schools, in consideration of the annual payment of \$3,000. The proposition was cheerfully accepted, and there are now some forty scholars in its classes, destined when they graduate, to become teachers in the public schools. To this feature of the school we shall hereafter invite your special attention.

Instruction in Drawing in Public Schools.

The schools above mentioned were all established, and are now supported by private individuals. Those, to which your committee now call your attention, owe their existence and maintenance to the patronage of State or municipal authority.

The object contemplated by the former is an Art education as an accomplishment, or as a professional career, or as a means of livelihood for the individual. The aim of the latter is to make Art education, not only an element of

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